1900

CROWN FIGURE METHOD FOR BANJO.

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CROWN FIGURE METHOD

.... FOR ....

BANJO

WITH OR WITHOUT A TEACHER

No time spent in the tedious task of learning notes, etc. Explanations can be mastered in twenty minutes and the student can begin playing pieces at once without the aid of a teacher.

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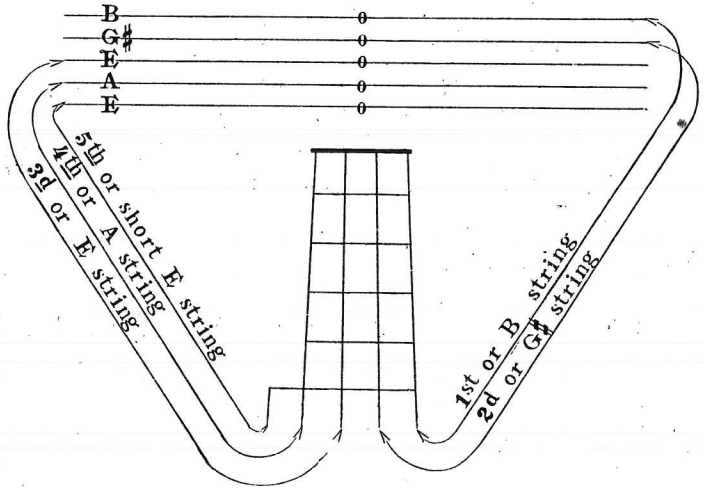
EXPLANATORY.

The Banjo has five strings, which will be represented in this method by five parallel lines The top line representing the 1st string on the banjo which is called B.

The second line representing the second or G♯ string
The third " " " third " E "
The fourth " " " fourth " A "
The fifth " " " fifth or little E "

EXAMPLE.

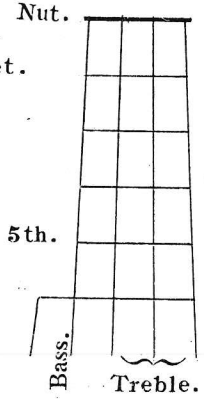


The cipher when placed on the lines means that the strings are to be played open i.e. without pressing them down with the fingers at any fret.

The frets are the small brass pieces that cross the fingerboard at small distances apart.

EXAMPLE.

Use 1st. finger for 1st. fret.
2nd. " " 2nd.
3rd. " " 3rd.
and 4th. " " 4th. and 5th.
frets.

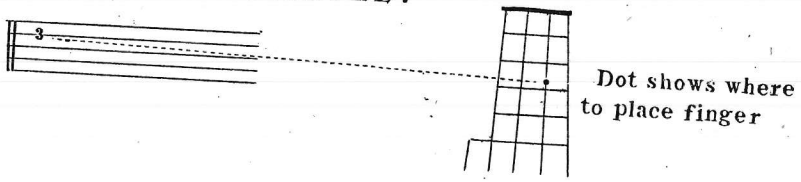


1st. Fret.
2nd. "
3rd. "
4th. "
5th. "

68385

When figures are placed on the lines they show at what fret to press do corresponding string

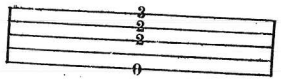
EXAMPLE.

Music 

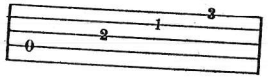
When figures are written directly under each other, as in Example Nº 1. It means that the performer should play corresponding strings together.

When figures are not under each other but seperated as in Example Nº 2 It means that the notes are to be played singly in the order in which the figures are written.

EXAMPLE Nº 1



EXAMPLE Nº 2



Strings not marked are not to be played.

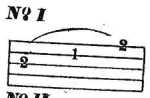
When a straight line is placed between two notes, thus:

The first note is to be struck, the second note is made by sliding the finger to the fret indicated without striking the string again.

Figures at the top indicate the counts to the measure.

A cross (×) indicates a pause or rest to make the rythm correct.

A dot after a figure lengthens that note, and the following note is made shorter.

When two or more notes have a slur over them, thus: 

t indicates that these notes are to be played in one count.

MANNER OF HOLDING THE BANJO.

Sit in an easy upright position, neither too high or too low, the Banjo resting on the front of the thigh, the neck inclined upwards, and a little forward, resting in the fork of the left hand, formed by the thumb and fore-finger. The thumb should be kept pretty well under the neck although it has no fixed position. Elevate the elbow a little thus enabling the fingers to stop the string with ease.

HOW TO TUNE THE BANJO.

The names of the strings on a Banjo are E, A, E, G sharp and B. E is the short string, A is the Bass, then comes E, G sharp, and B in the order given.

Tune the 4th. (Bass string) to A, with the aid of a pitch pipe, or to C when playing with any instrument.

Tune the 3rd String to the note made at the 7th Fret on the 4th String.

" " 2d " " " " " " " " 4th " " " " 3rd "

" " 1st " " " " " " " " 3rd " " " " 2d "

" " 5th " an octave higher than the 3rd string, or to the note made at 5th fret of the first string.

THE FINGERING.

RIGHT HAND.

The Thumb picks the 3 4th and 5th strings

The 1st Finger picks the 2 d string, and

The 2d Finger picks the 1 st string.

LEFT HAND.

All the fingers are used in stopping the notes at the different frets.

As a general rule

The 1st finger stops all notes at the 1st fret.

2d " " " " " 2 "

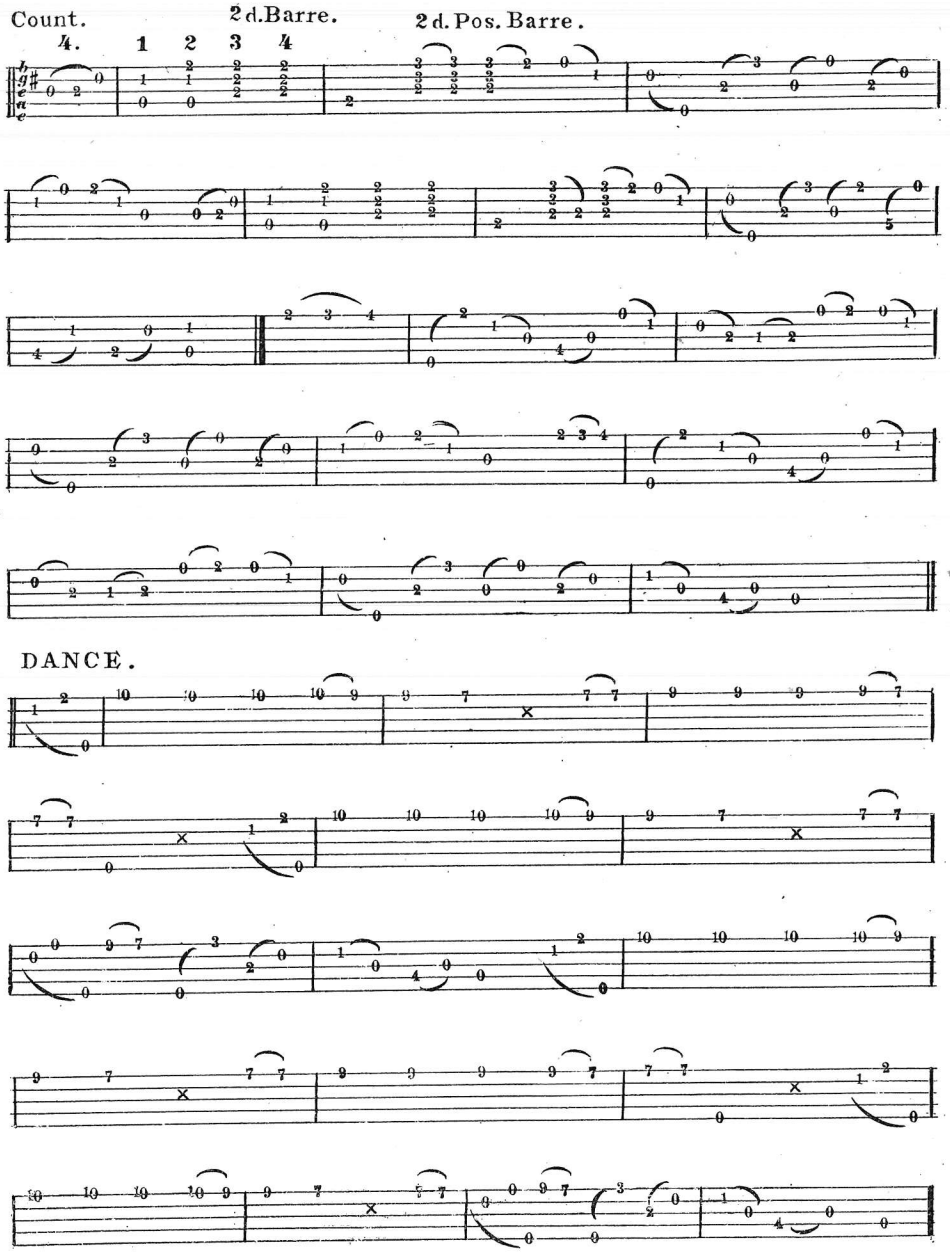
3d " " " " " 3 "

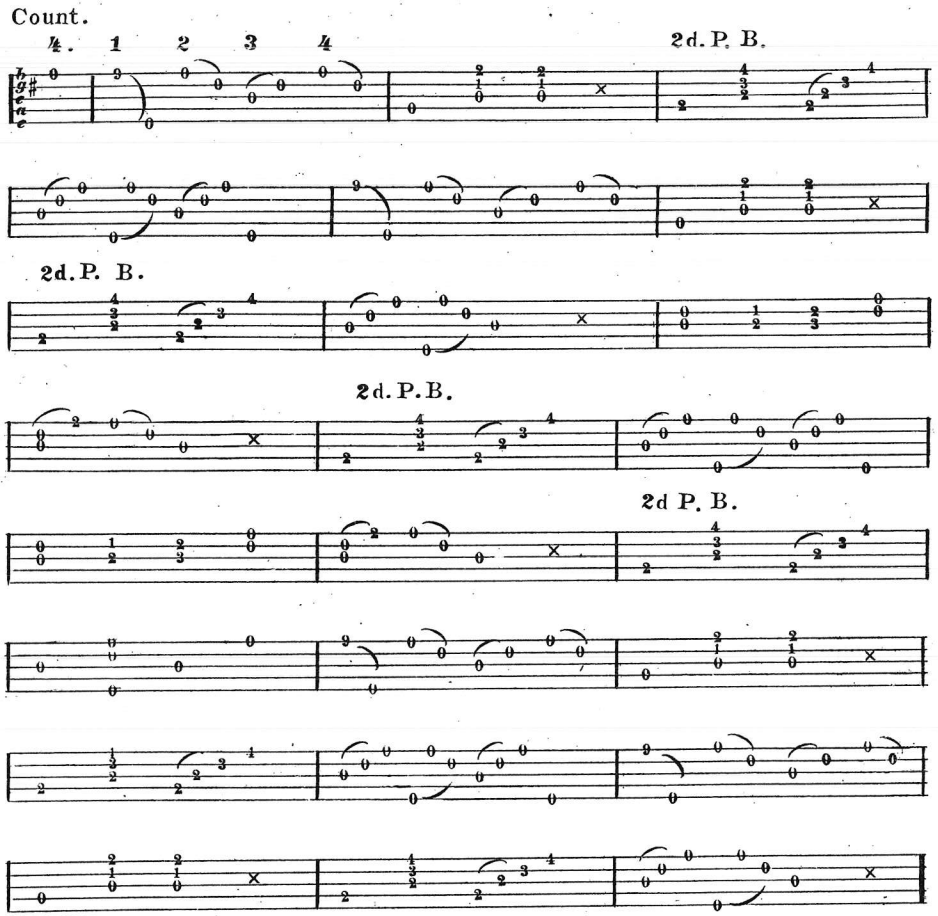
4th " " " " above the 3d fret

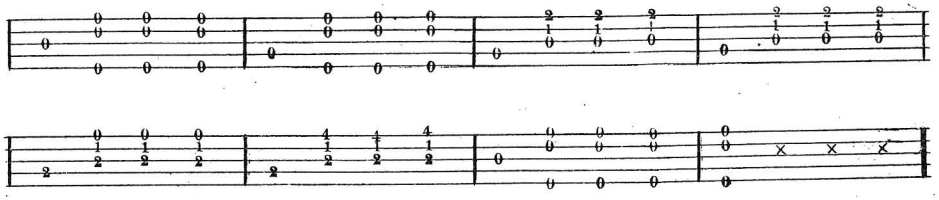
Remark. This rule only applies to Chords made in the 1st position.

When notes are to be played in positions the left hand moves down and the 1st finger can be used at any fret.

SONG AND DANCE.



JIG POLKA.

CHORD EXERCISE No. 2.



HAPPY HOURS SCHOTTISCHE.

Count.

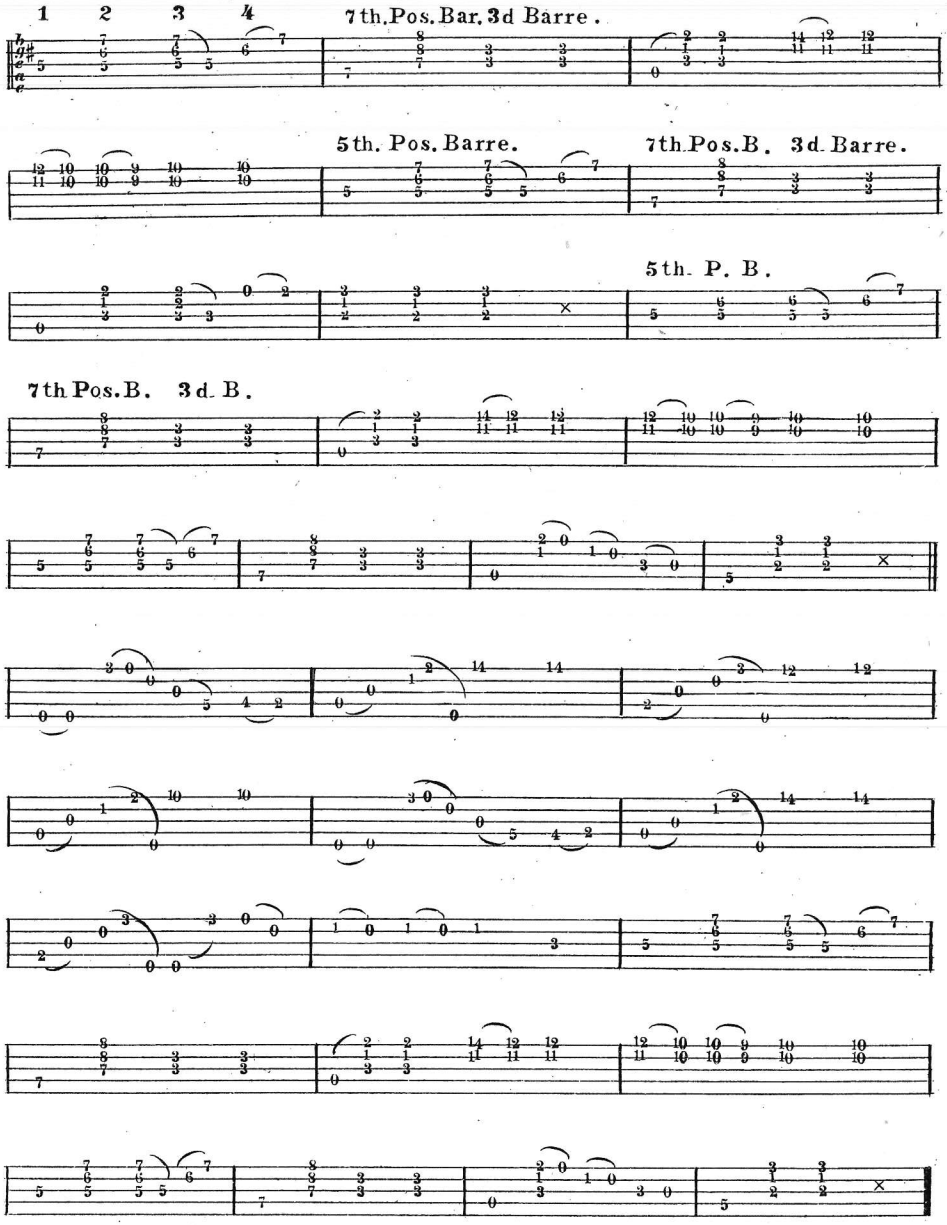
1 2 3 4

7th. Pos. Bar. 3d Barre.

5th. Pos. Barre.

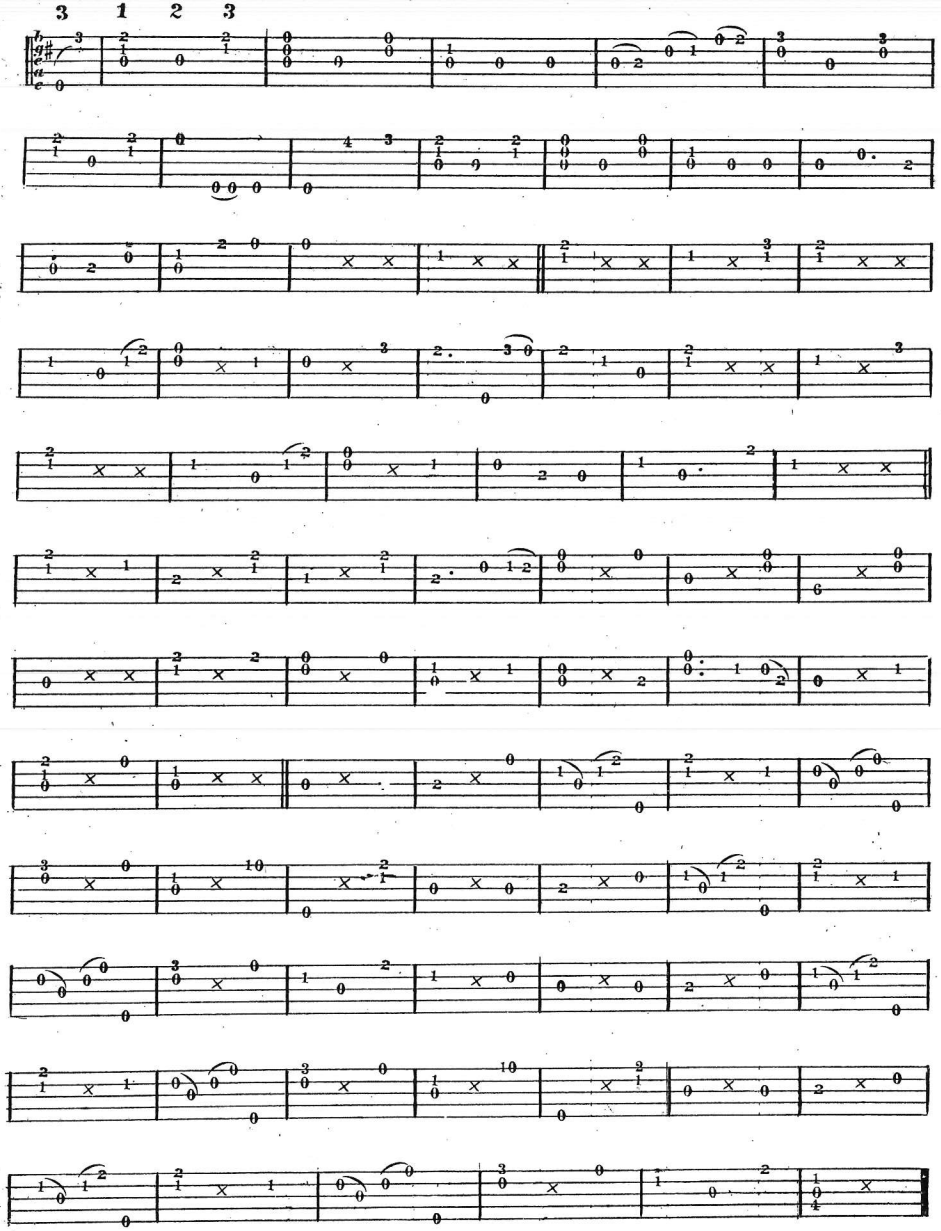
7th Pos. B. 3d. Barre.

5th. P. B.

7th Pos. B. 3d. B.

SERENADE OF LOVE.

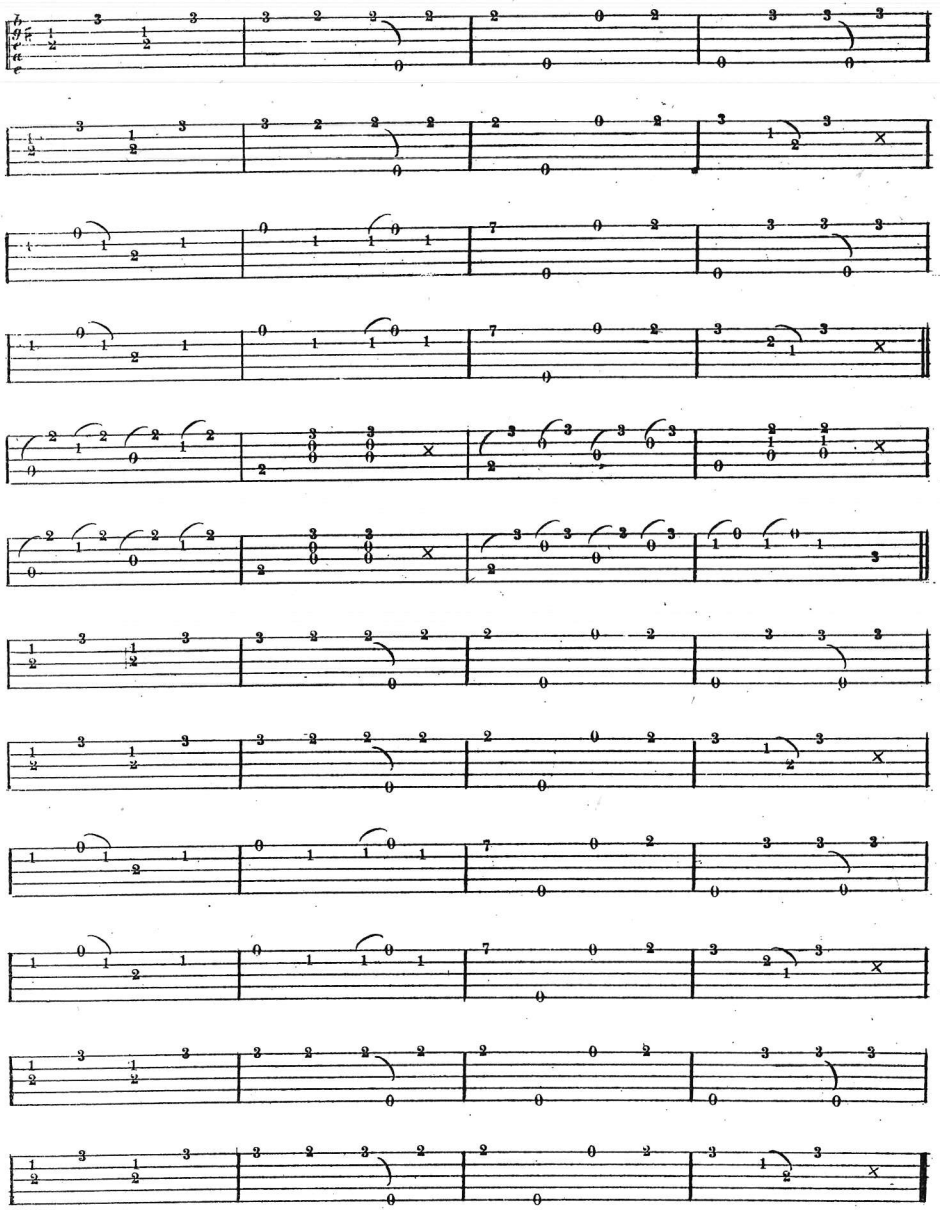
Count.

3 1 2 3



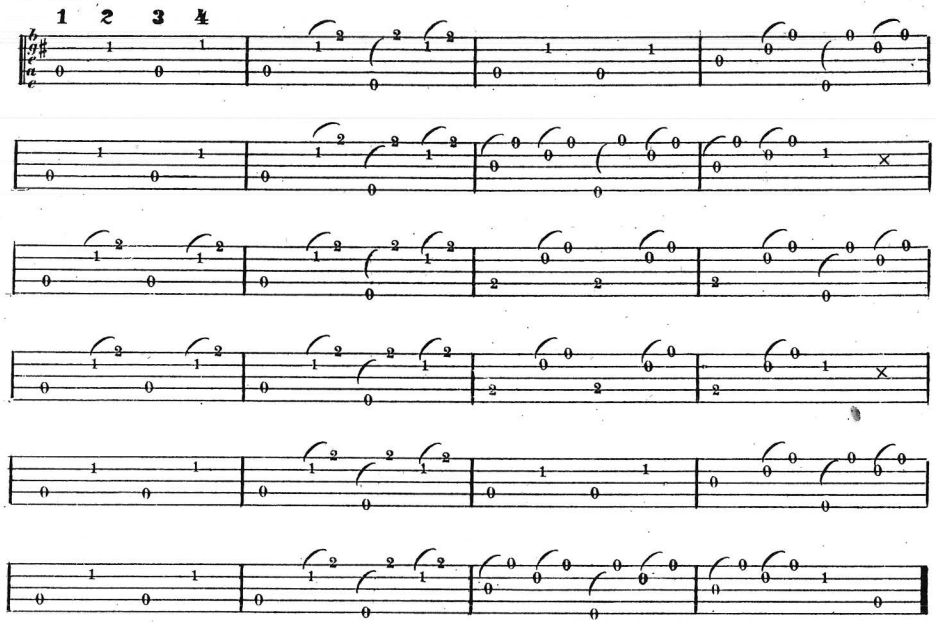
SPRING POLKA.

Count

1 2 3 4

GRAND JIG

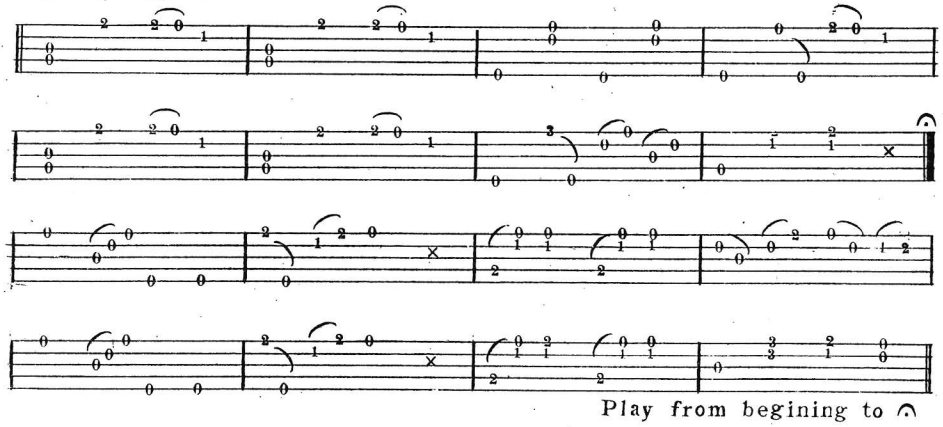
Count

1 2 3 4



DEW POLKA.

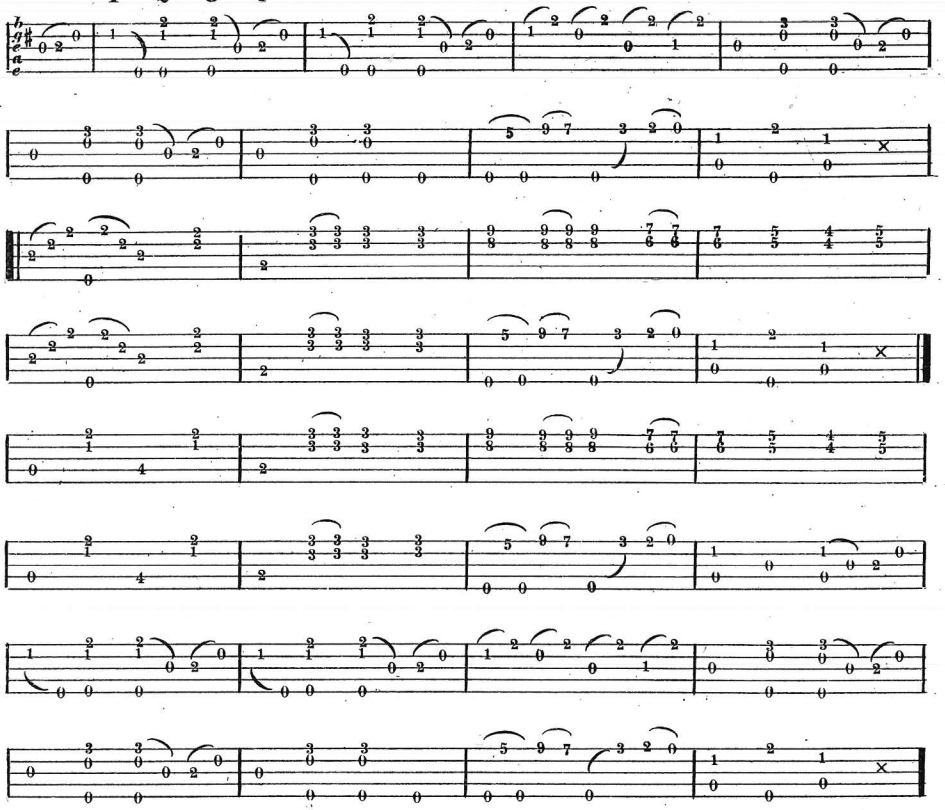
Count

1 2 3 4

Play from begining to

GOLF POLKA.

Count

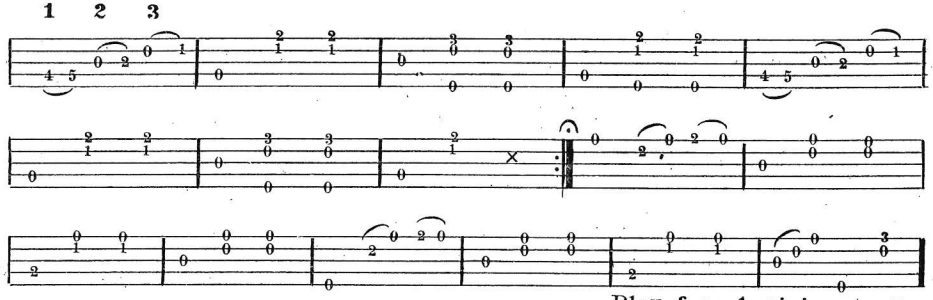
1 2 3 4



GLIDE WALTZ.

Count

1 2 3

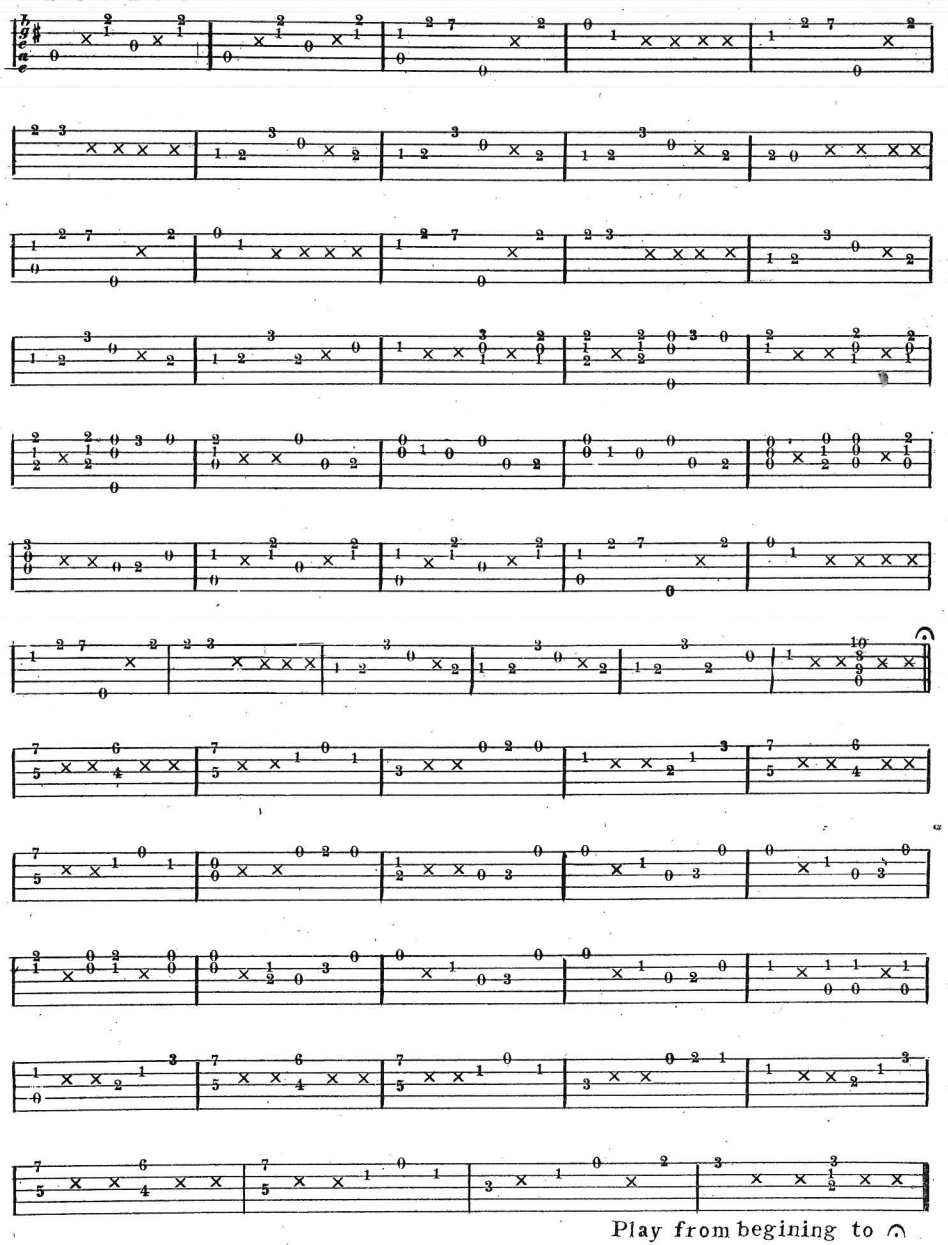


Play from begining to 𝄐

MEXICAN SERENADE.

Count

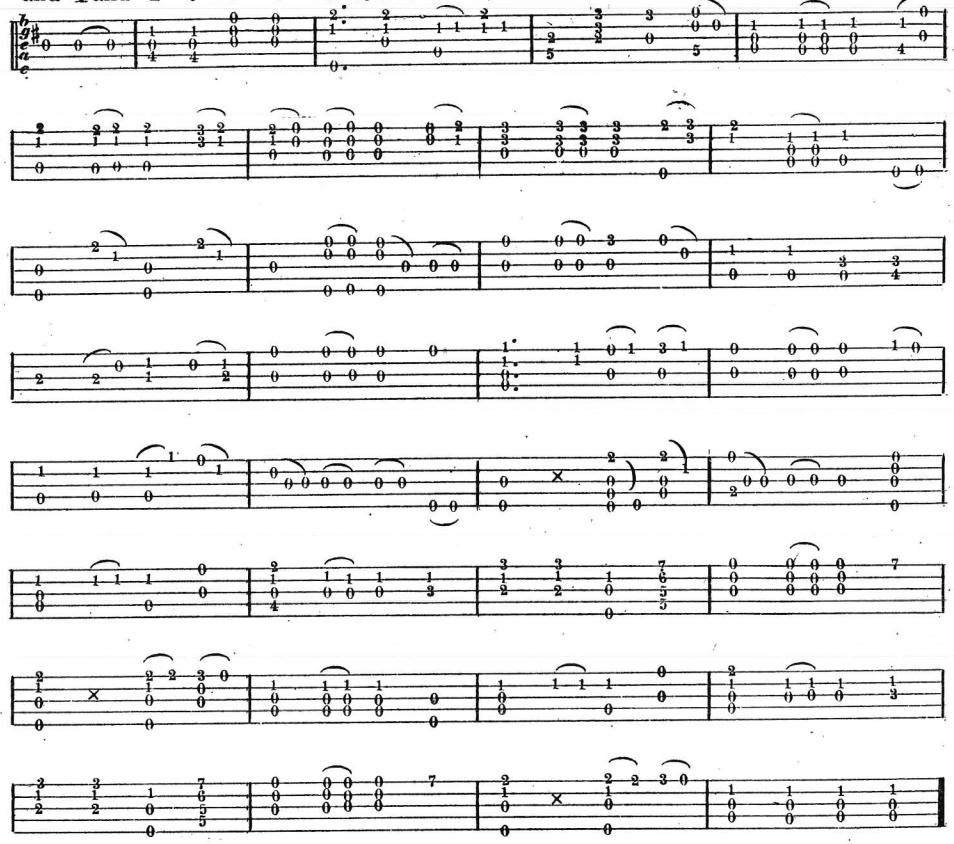
1 2 3 4 5 6



Play from begining to 𝄐

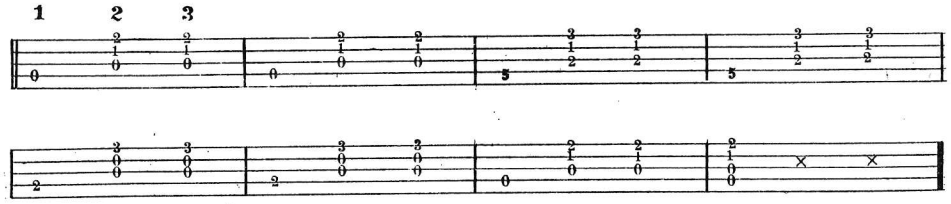
MARSAILLES HYMN.

Count

and 4 and 1 2 3 4 1 2 and 3 and 4

CHORD EXERCISE No 3.

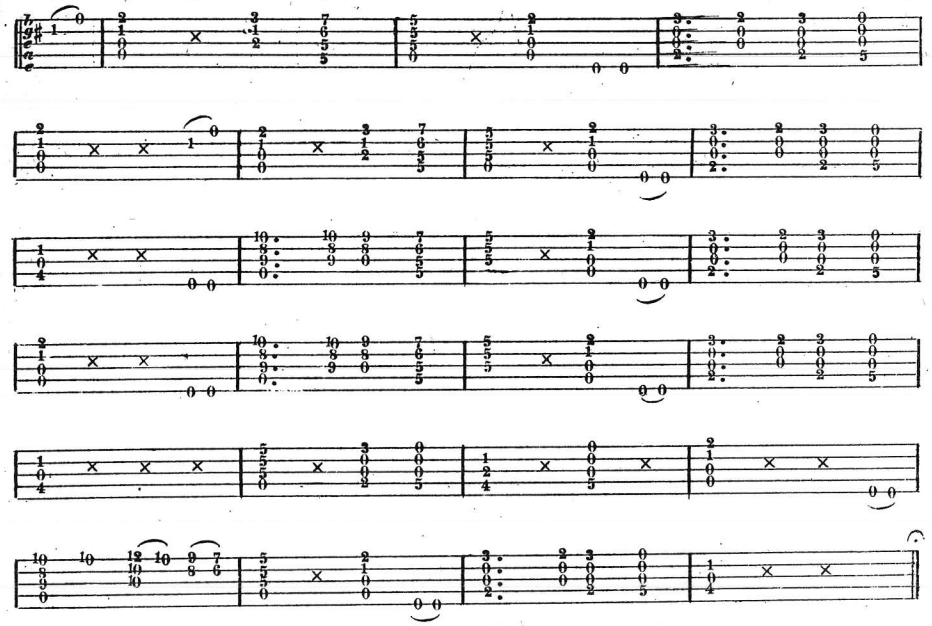
Count

1 2 3

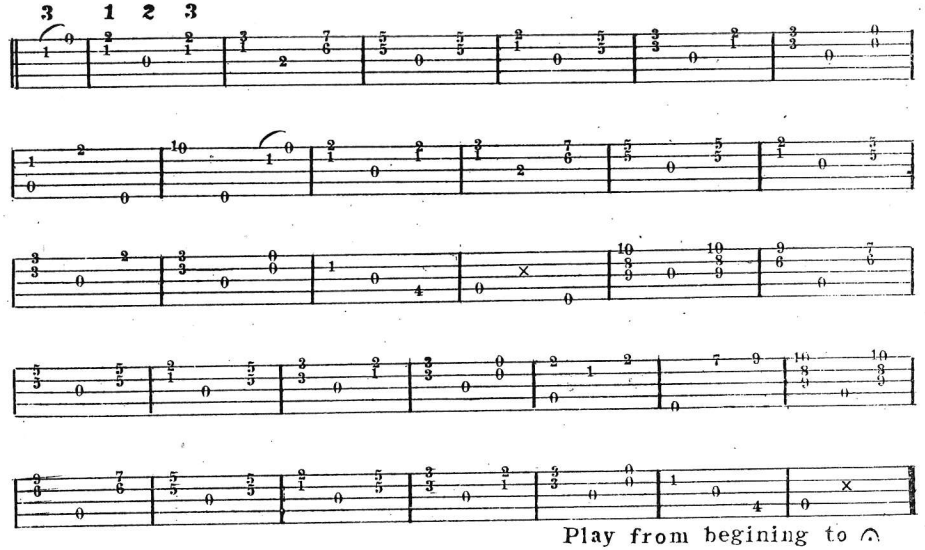


HOME SWEET HOME.

Count

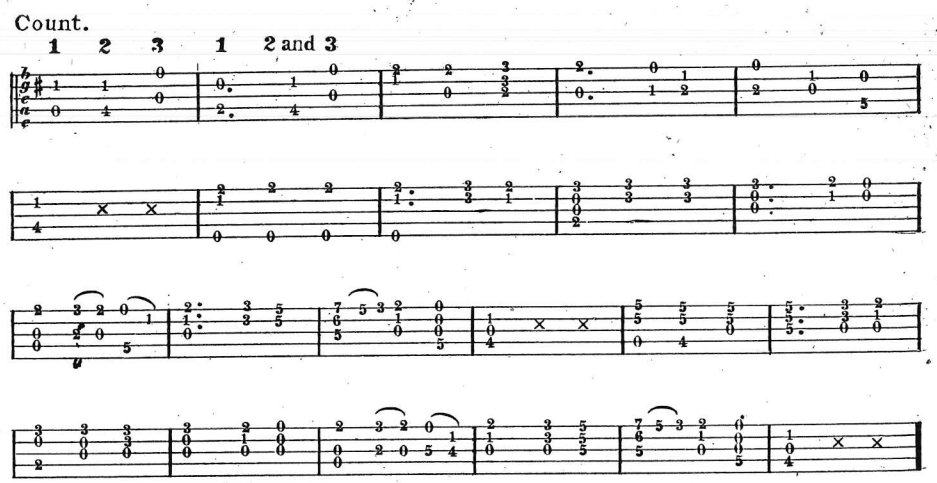
4 1 2 3 4

Variation.

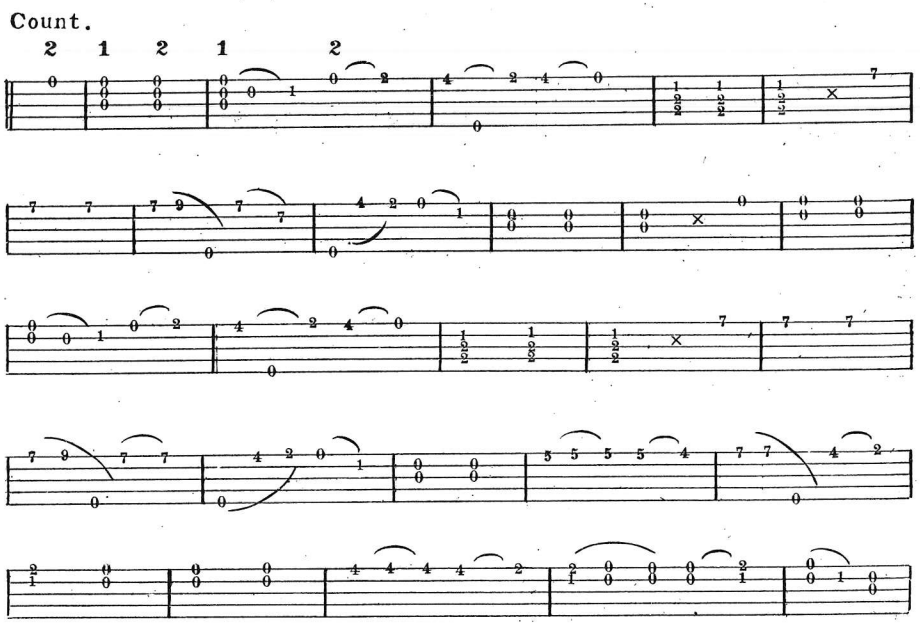
3 1 2 3

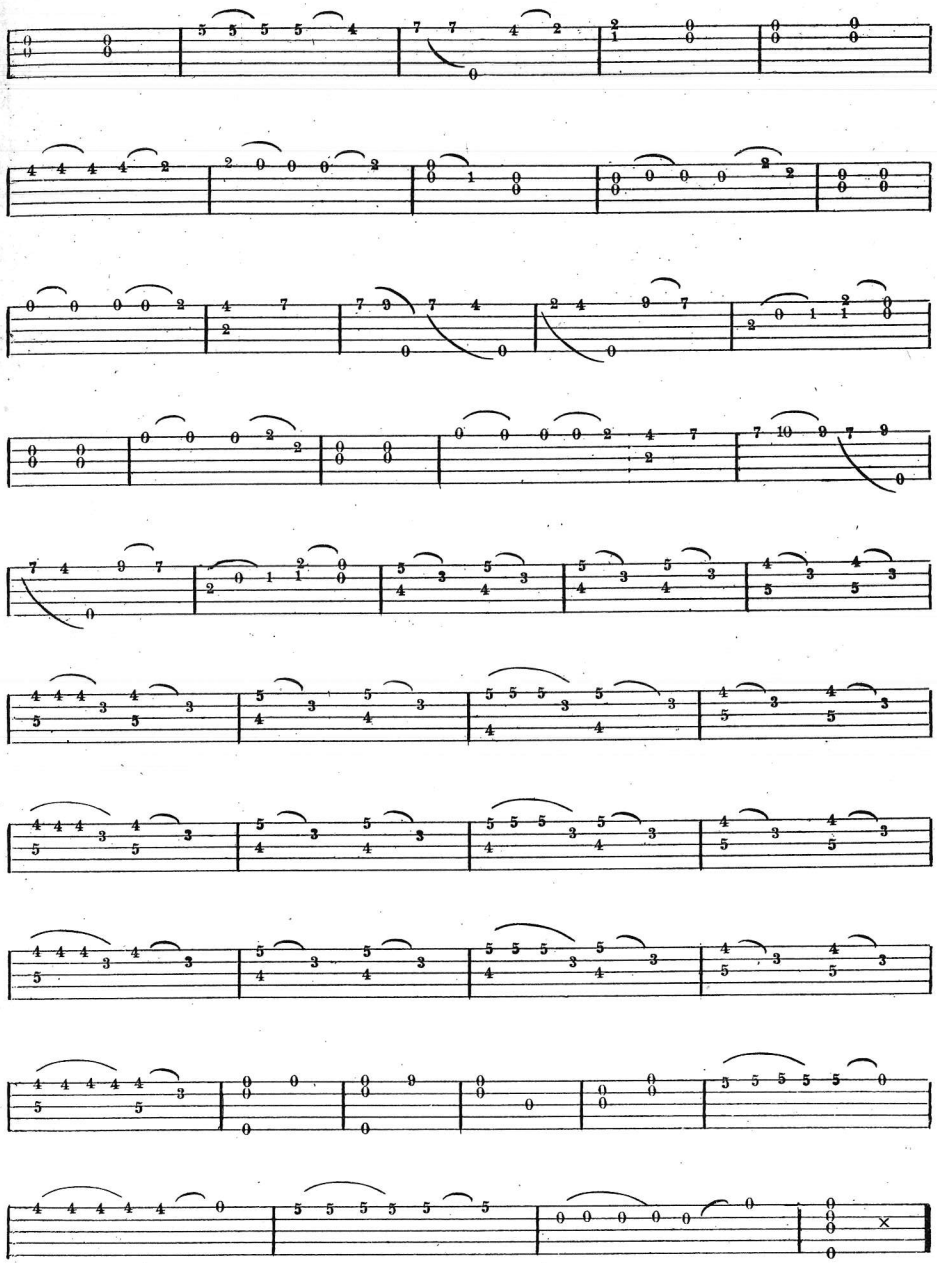


Play from begining to

AMERICA.



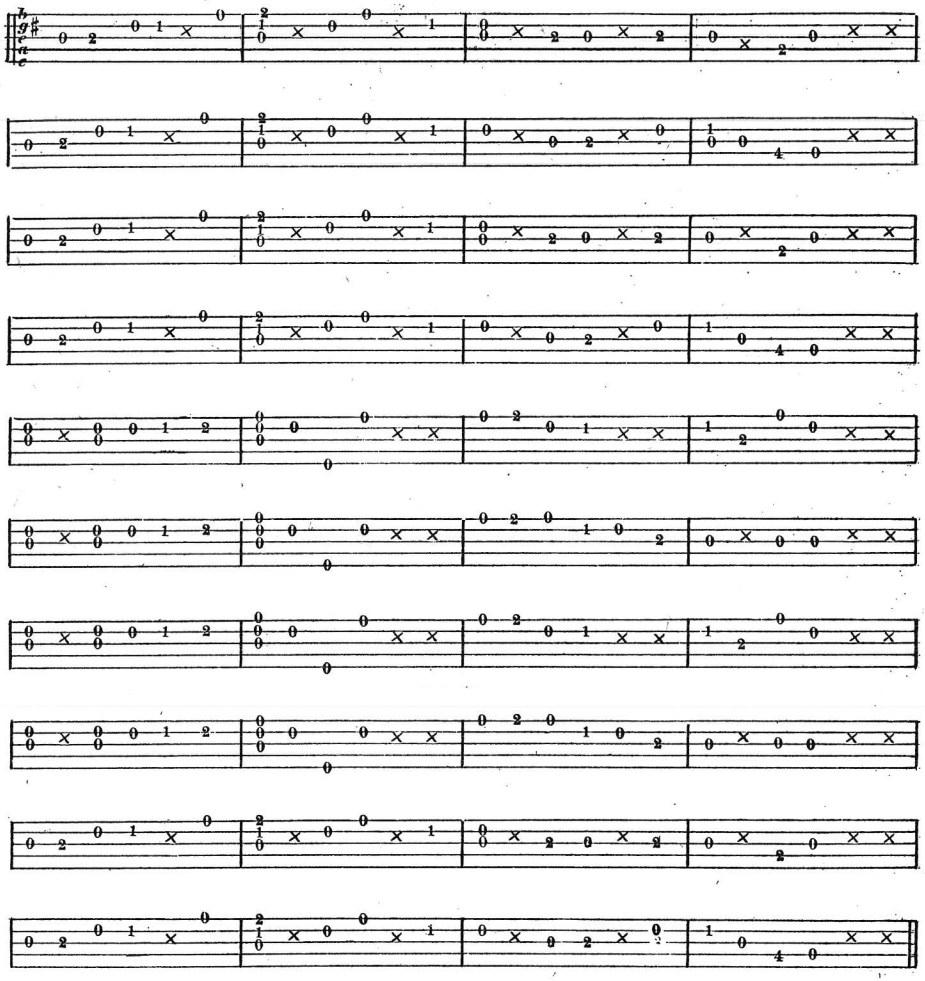
LA PALOMA.

LA PALOMA CONCLUDED.

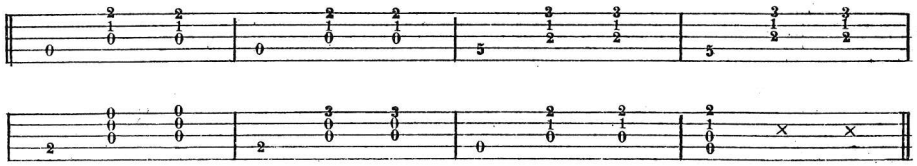


BOHEMIAN GIRL.

Count.

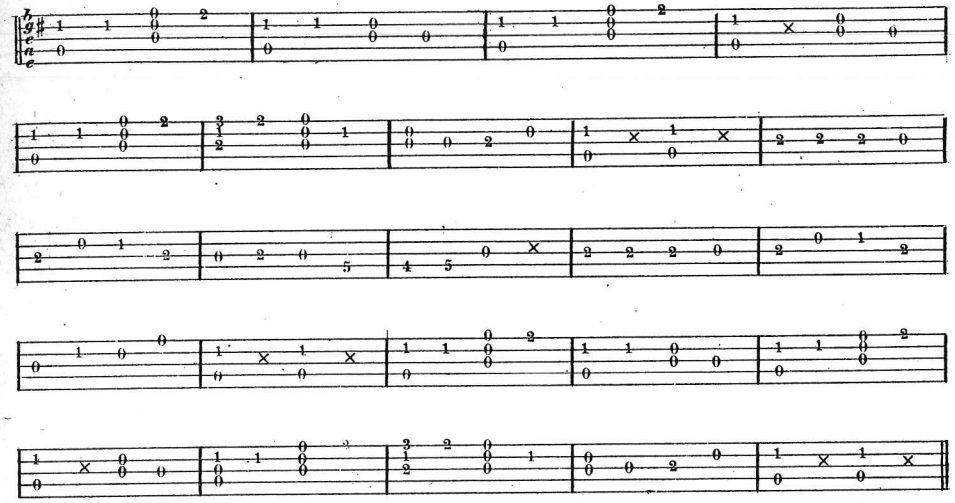
1 2 3 4 5 6 1 2 3 4 5 6



CHORD EXERCISE.

YANKEE DOODLE.

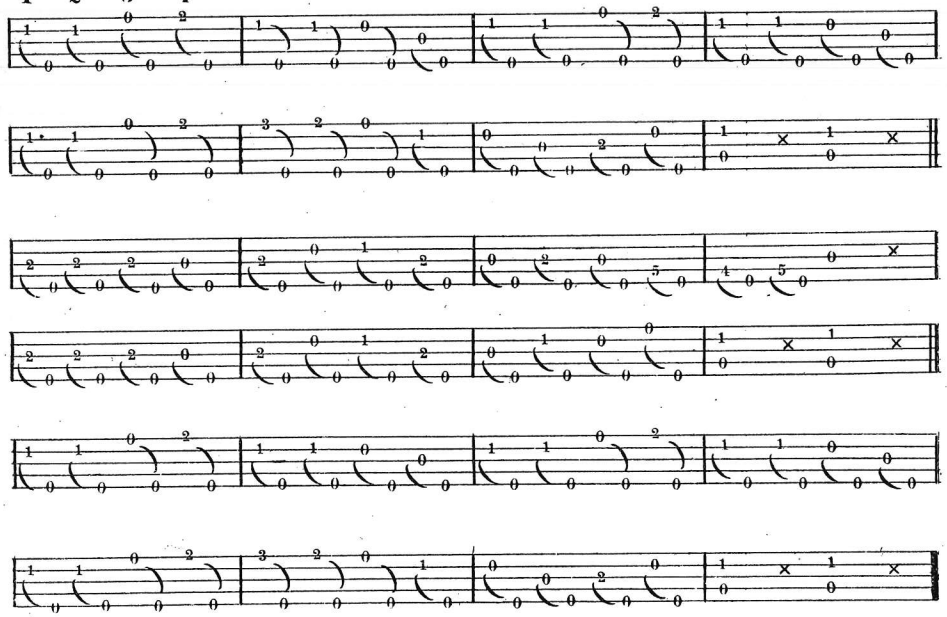
Count

1 2 3 4



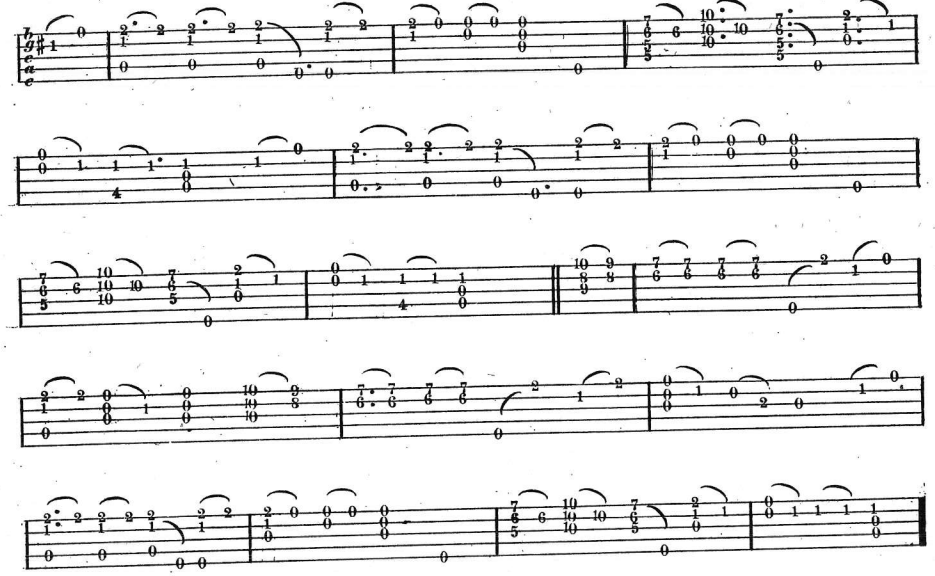
Count. VARIATION.

1 2 3 4

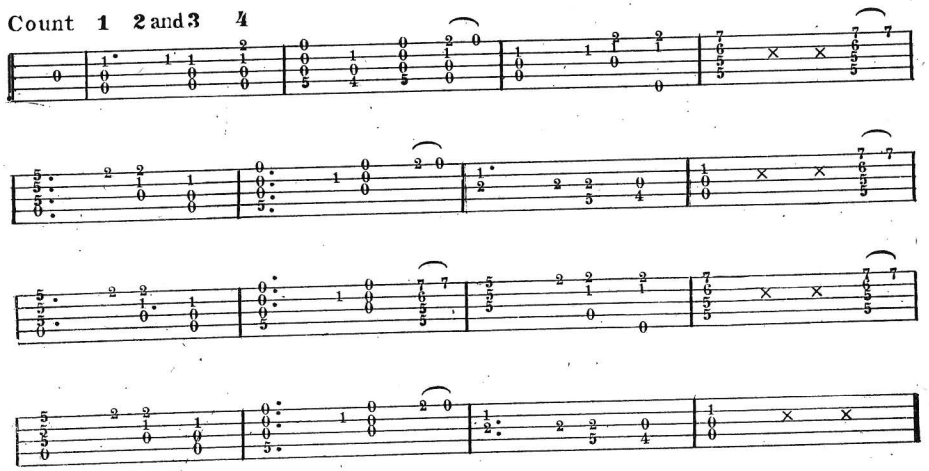


WEARING OF THE GREEN.

Count

4 1 2 3 4

AULD LANG SYNE.

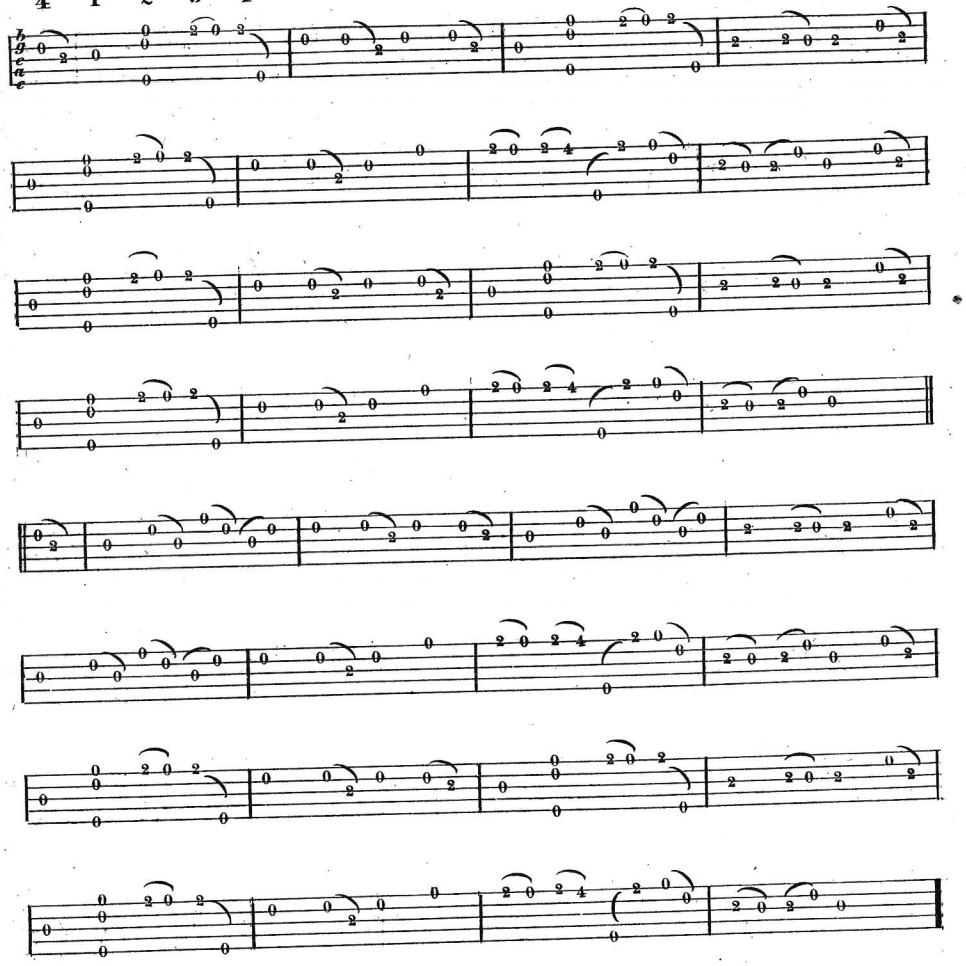
Count 1 2 and 3 4



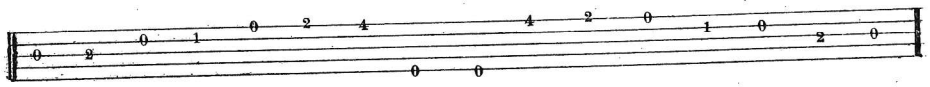
MRS. Mc LEOD'S REEL.

Count.

4 1 2 3 4

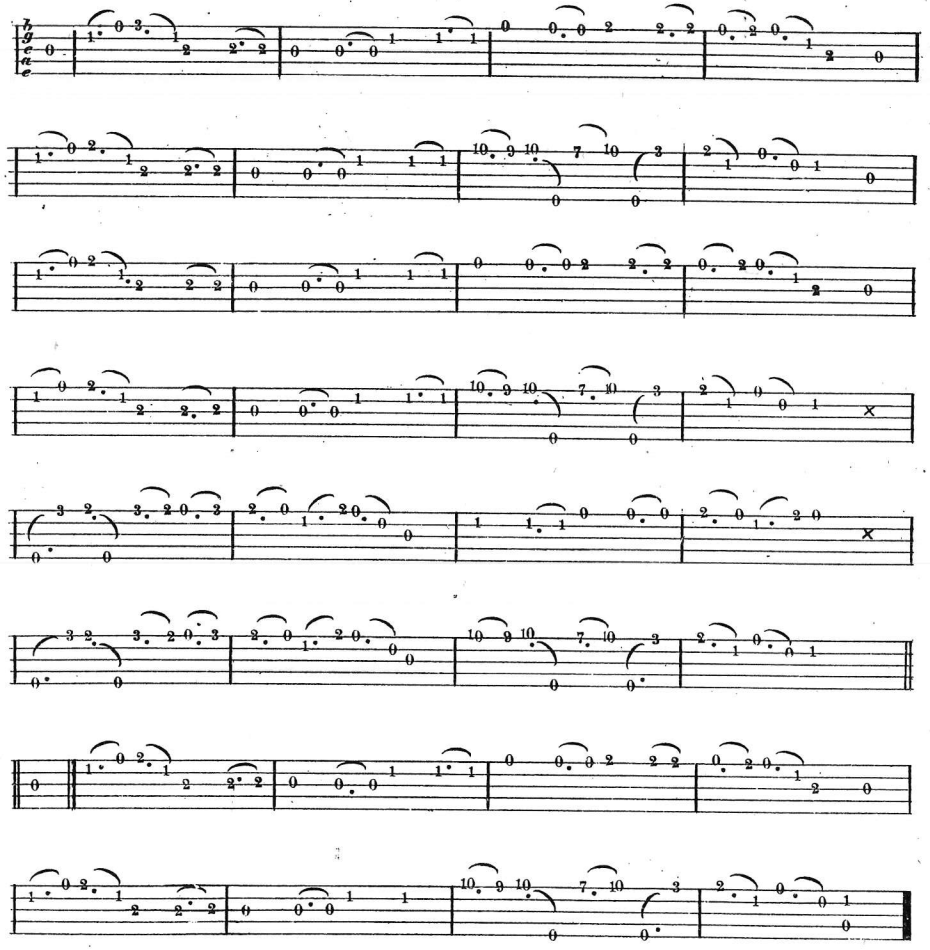


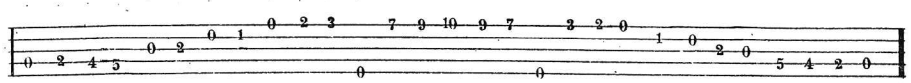
SCALE EXERCISE.



ARKANSAW TRAVELER.

Count.

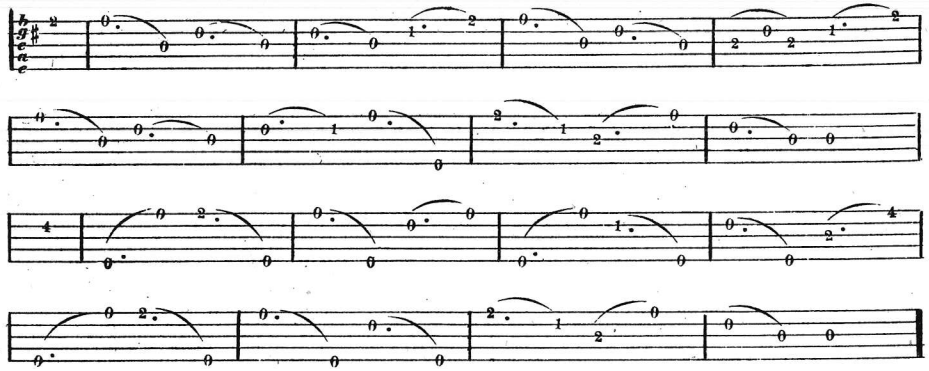
4 1 2 3 4

SCALE EXERCISE.



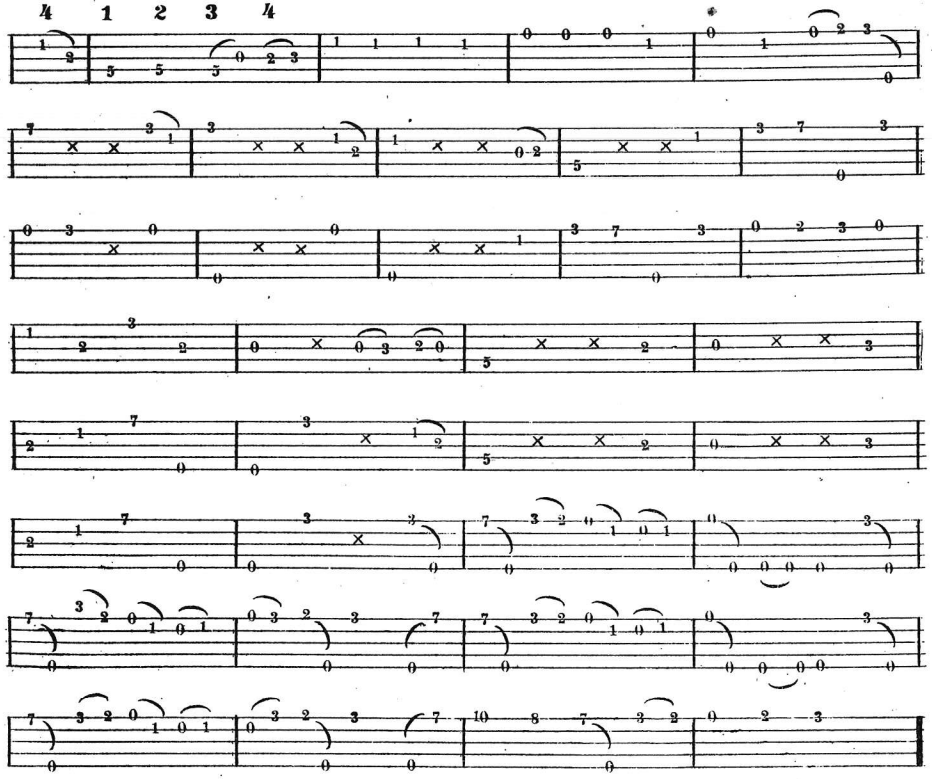
WILSON'S APPLIABLE FINGERBOARD CHART For VIOLIN.
Price 20 Cents.

HIGHLAND FLING.

Count

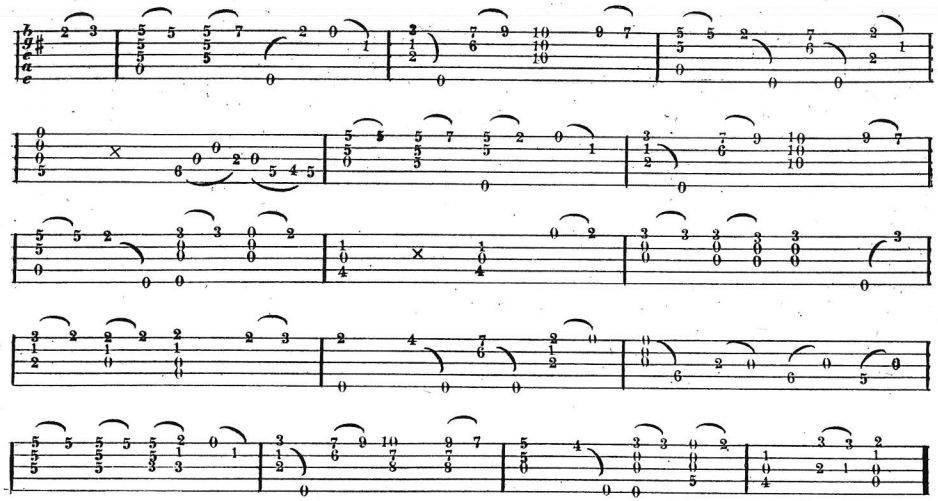
and 1 and 2 and

SOUTHERN MELODY.

Count

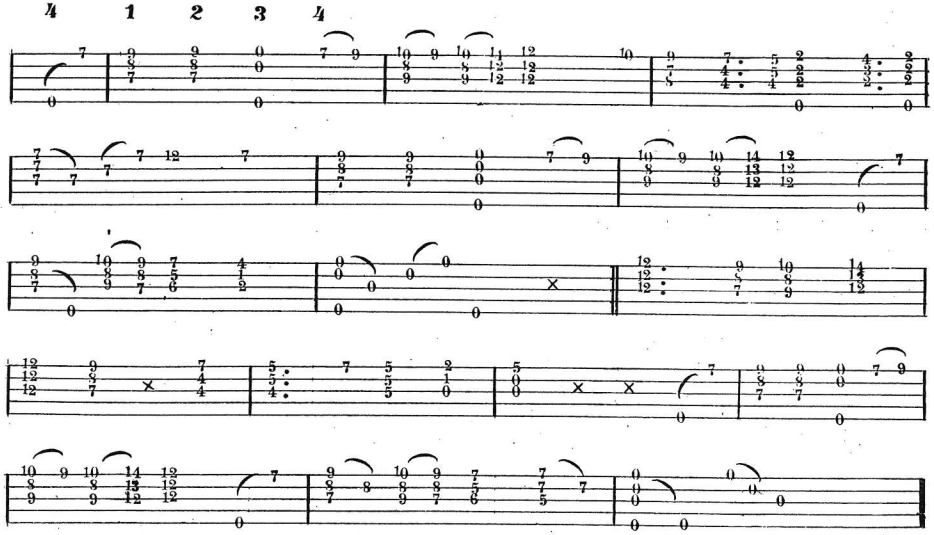
4 1 2 3 4

WILSON'S DIAGRAM METHOD FOR BANJO. Price 50 Cents.

DARLING NELLIE GRAY.

Count

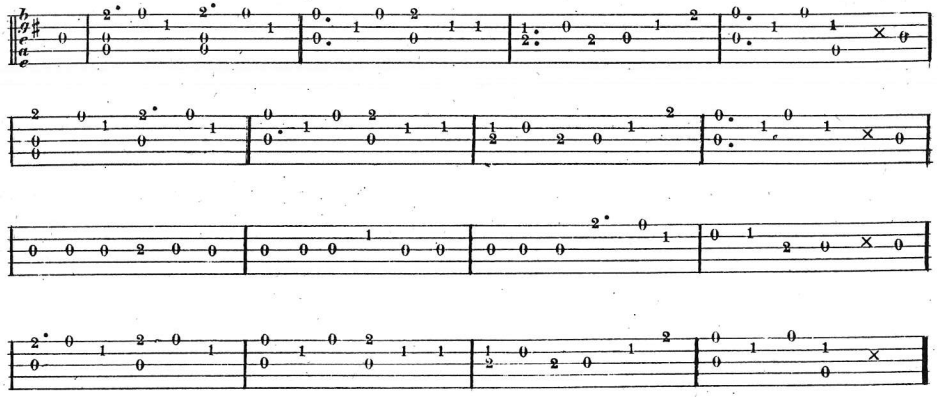
4 1 2 3

MY OLD KENTUCKY HOME.

Count

4 1 2 3 4

OLD OAKEN BUCKET.

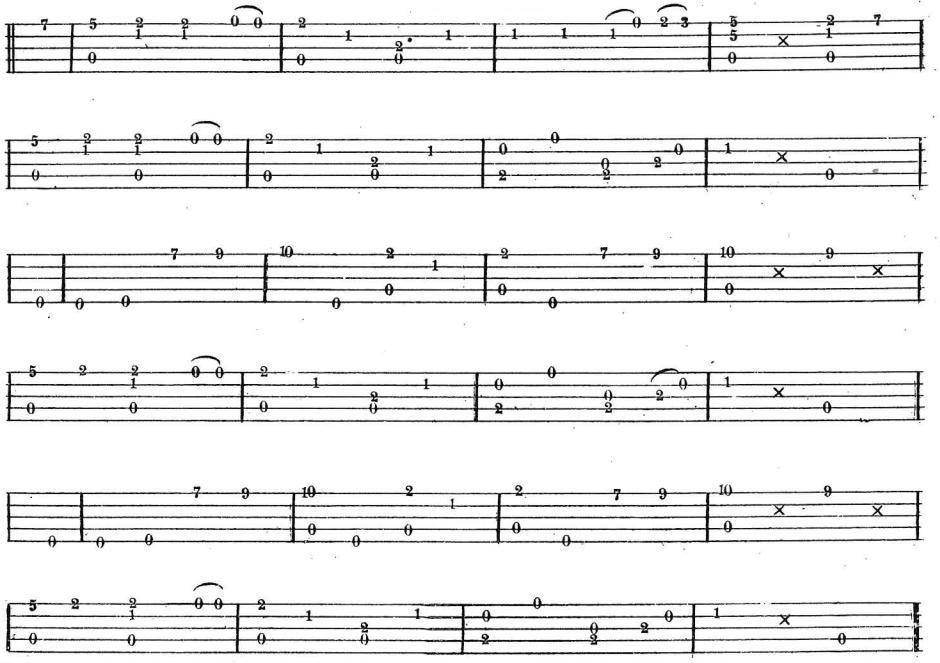
Count

6 1 2 AND 3 4 5 AND 6

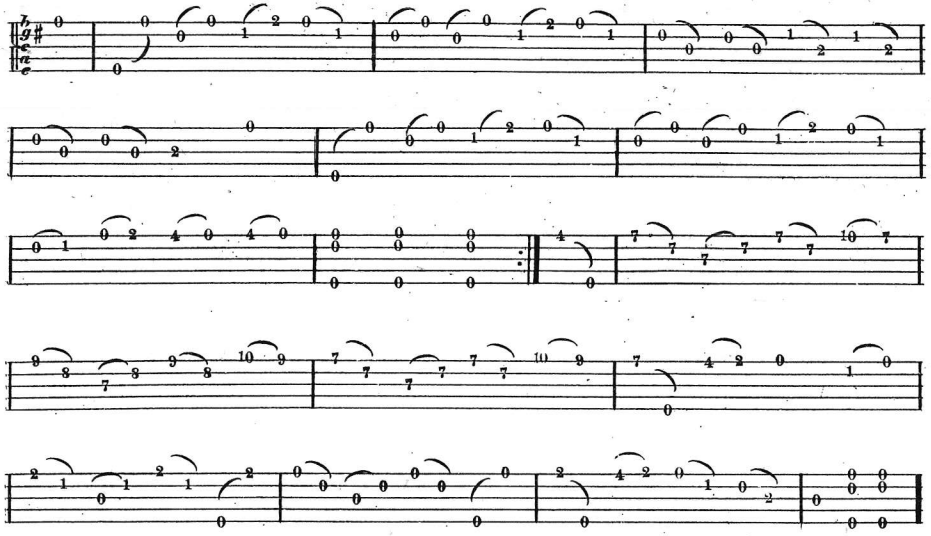


GIRL I LEFT BEHIND ME.

Count

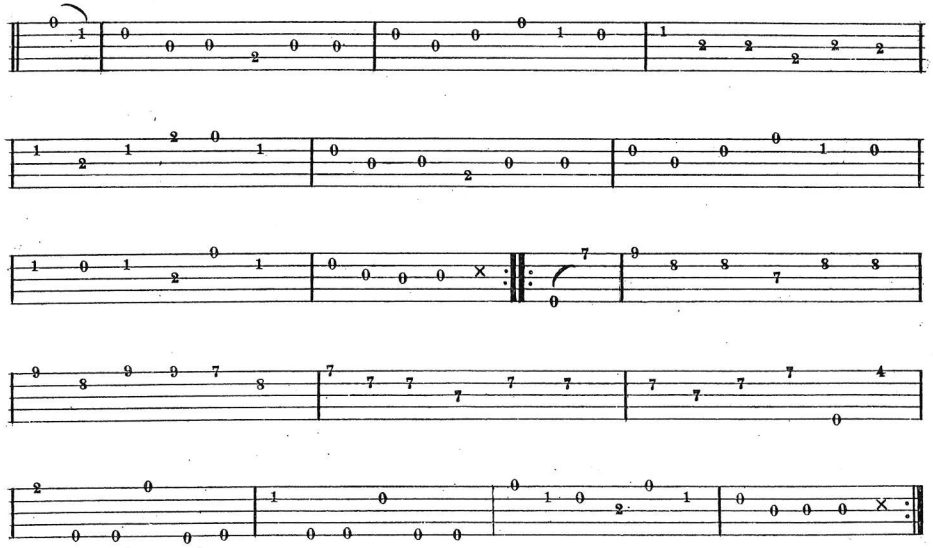
4 1 2 3 4

FISHERS HORNPIPE.

Count

4 1 2 3 4

IRISH WASHER WOMAN.

Count

6 1 2 3 4 5 6

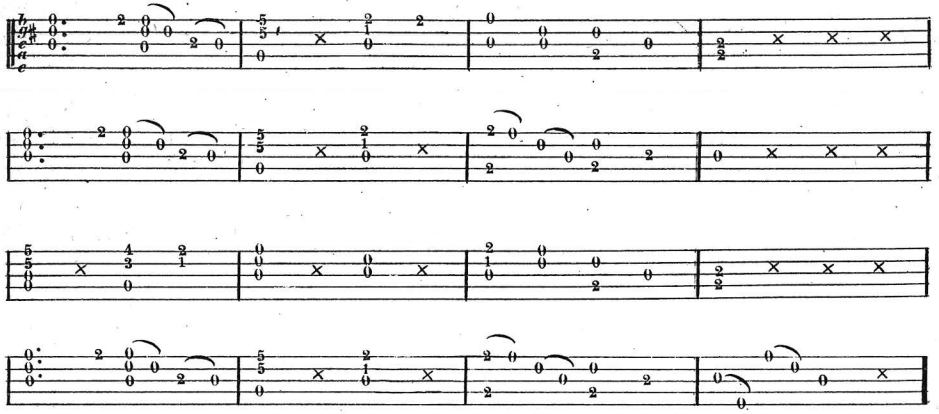


WILSON'S APPLIABLE FINGERBOARD CHART For VIOLIN.
Price 20 Cents.

MASSAS IN THE COLD GROUND.

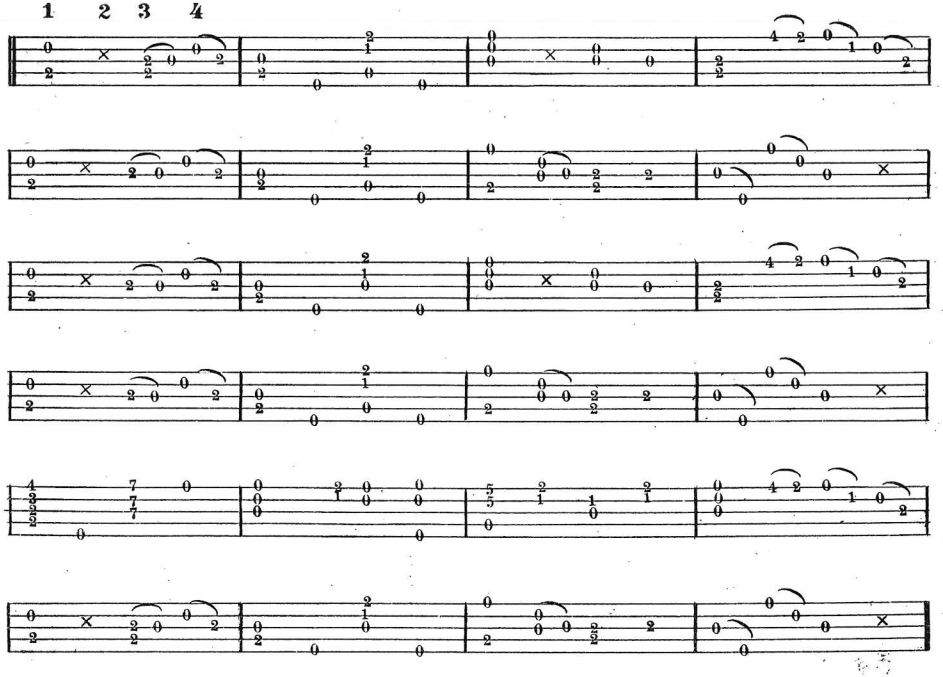
Count

1 2 3 4



OLD FOLKS AT HOME.

Count

1 2 3 4

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pp 30-31 to be f—d

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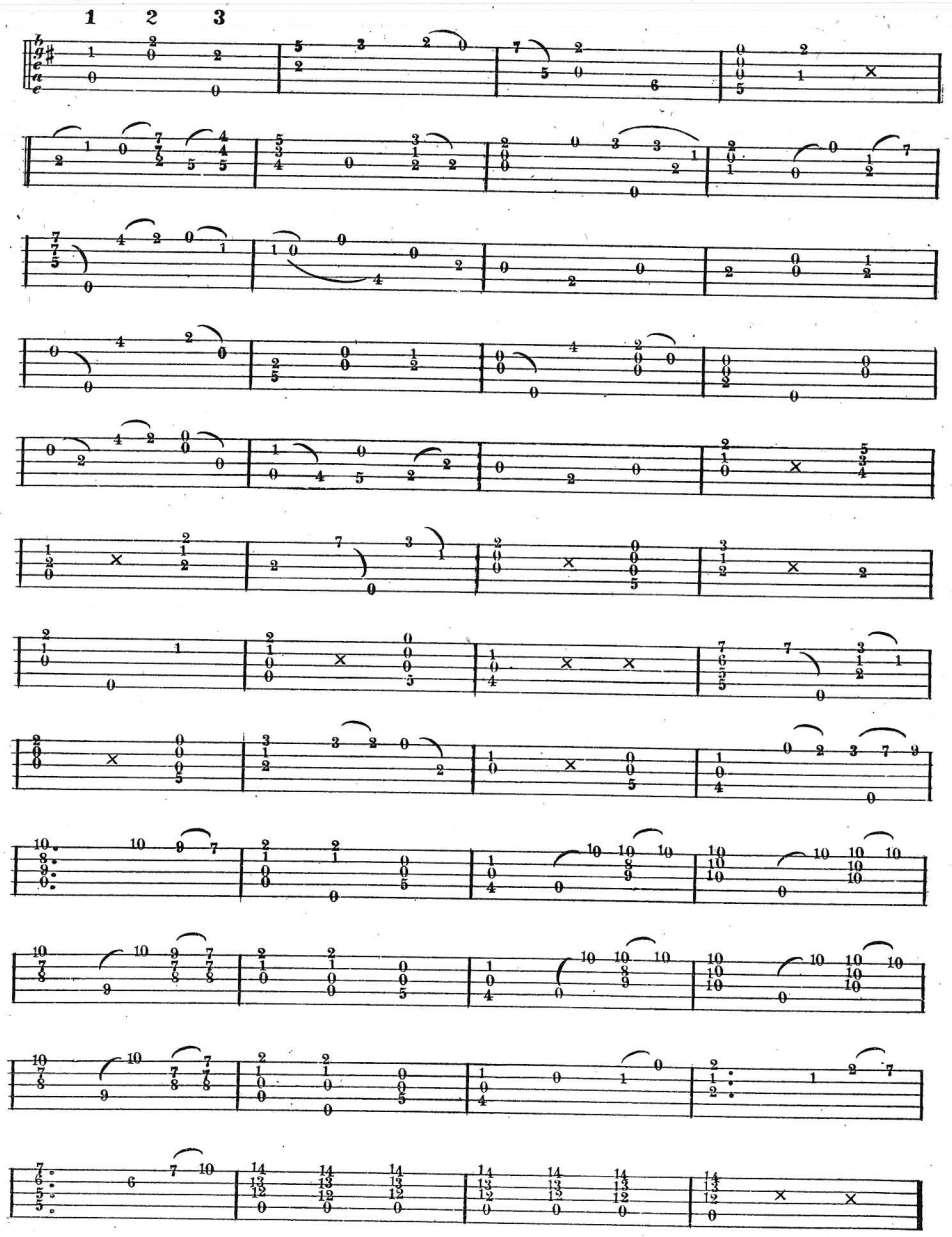
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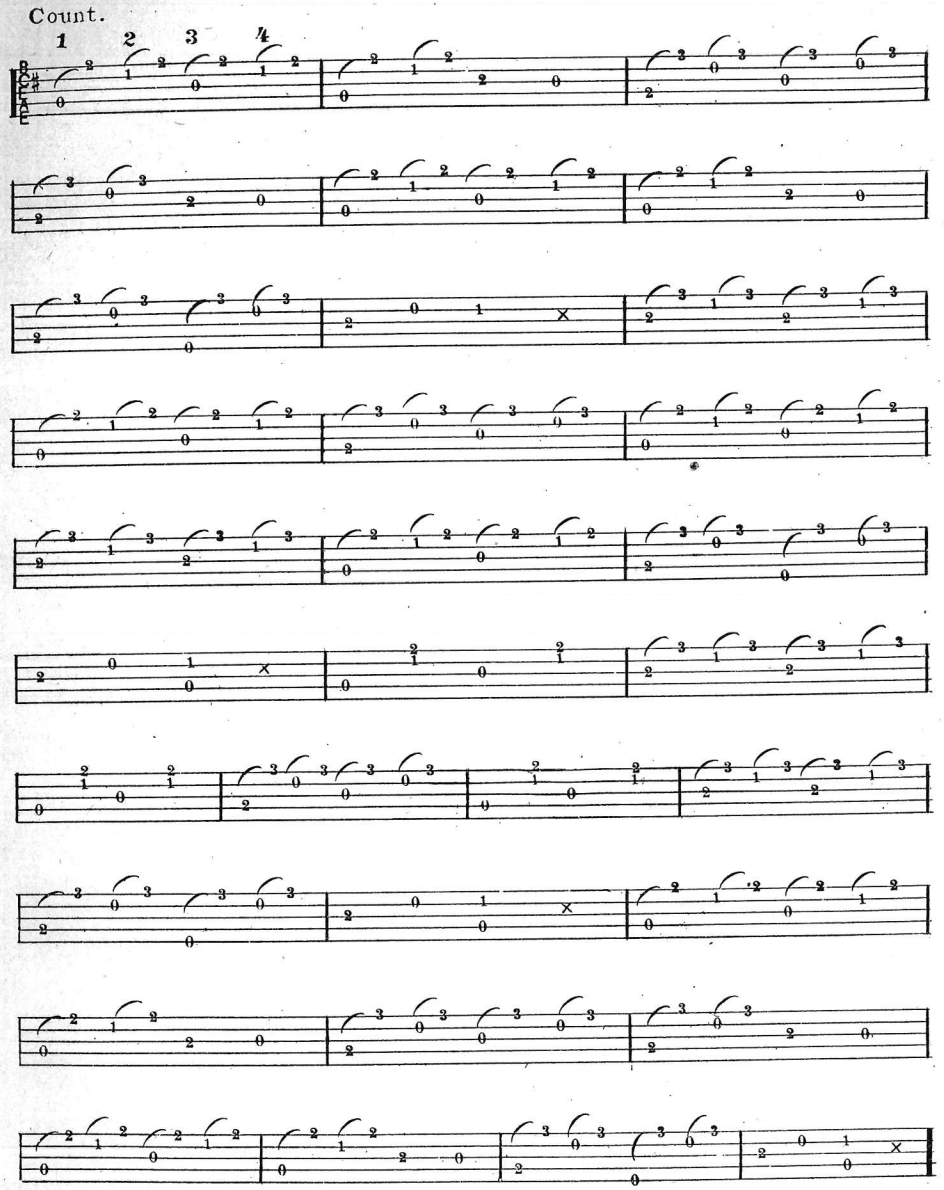
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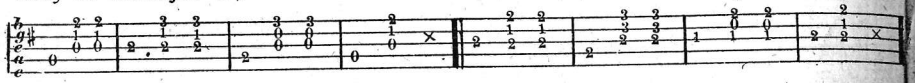
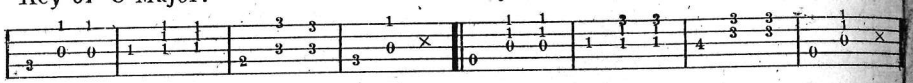
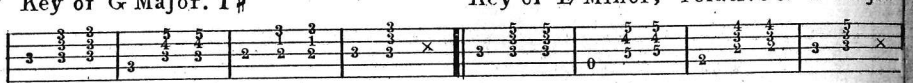
Key of A Major 3♯ — Key of F♯ Minor, relative to A Major



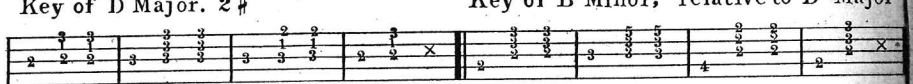
Key of C Major. — Key of A Minor, relative to C Major



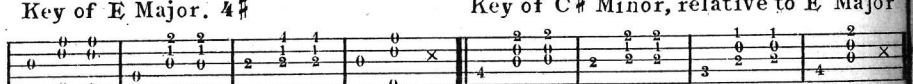
Key of G Major. 1♯ — Key of E Minor, relative to G Major



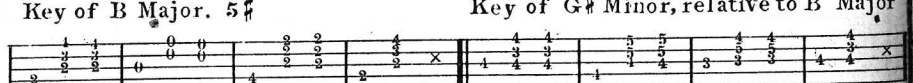
Key of D Major. 2♯ — Key of B Minor, relative to D Major



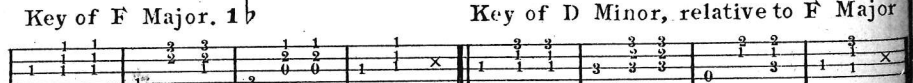
Key of E Major. 4♯ — Key of C♯ Minor, relative to E Major



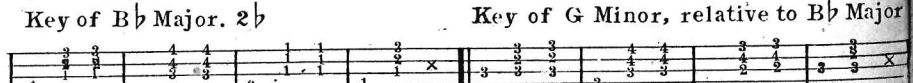
Key of B Major. 5♯ — Key of G♯ Minor, relative to B Major



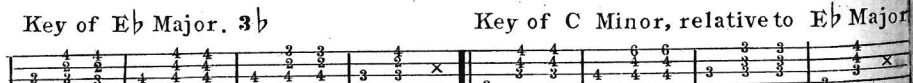
Key of F Major. 1♭ — Key of D Minor, relative to F Major



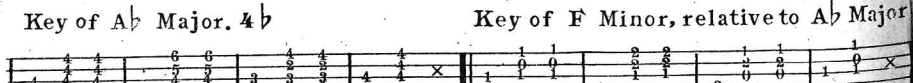
Key of B♭ Major. 2♭ — Key of G Minor, relative to B♭ Major



Key of E♭ Major. 3♭ — Key of C Minor, relative to E♭ Major



Key of A♭ Major. 4♭ — Key of F Minor, relative to A♭ Major



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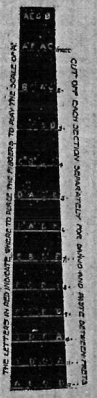

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